

P. 1946 g

# THE CREMONA

THE MAGAZINE OF MUSIC.

With which is incorporated

**'THE VIOLINIST,'**

**The Record of the String World.**

THE OFFICIAL ORGAN OF THE O.P.C.

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Vol. IV, No. 41.

April 18th, 1910.

Price TWOPENCE.

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### Bows for Stringed Instruments.

By MAURICE MCLEOD.

(Continued from page 15).

The oldest nuts—of the ivory above mentioned—are very thin, and taper from the stick to the hair. The oldest which I have seen measures  $\frac{1}{4}$  in. at the stick, and  $\frac{7}{16}$  in. at the hair. Then gradually the taper becomes concave instead of straight, until the general shape becomes much as it is to-day, very carefully fitted on to an octagonal-shaped stick, even if the rest be round, whereas in the oldest examples the stick is round all the way. In these early efforts it is found, consequently, that the nut wobbles somewhat, which gives the impression that the whole stick is too weak for its work.

If this manufacture be compared with that of to-day the impression is justified, but we must remember that the old music was much less exacting than ours; it was statelier and less charged with emotion and stress, so that, when all things are considered, no doubt those old bows were equal to the demands made upon them. As Henley says—

'The solemn fiddlers touch their kits;  
The tinkling clavichord o'erflows  
With contrapuntal quirks and hits;  
And, with all measure and repose,  
Through figures grave as royal shows,  
With noble airs and pirouettes,  
They move, to rhythms HANDEL knows,  
In Gígues, Gavottes and Minuets.'

Indeed, as we shall read later, it was not until Viotti introduced greater variety into the generally accepted ideas of violin-playing that the need of a better wand became pressing. As the late Reverend H. R. Haweis says<sup>1</sup>:—'Refinements and delicacies of tone, upper shifts and varieties of execution, various styles of bowing, dealing with staccato, arpeggio, and rubats, methods varied and brought to perfection, demanded qualities of balance, lightness, and elasticity which would have been quite thrown away on the old sawing and scraping school of the seventeenth century.' But this is to anticipate. It will often be found that these old bows are either extremely light or very heavy. I find that the very light bows are

<sup>1</sup> Page 163, *Old Violins*. 8vo. Redway: London, 1898.

made of thin snake-wood, and the very heavy ones of iron-wood. The former are very 'whippy,' and the latter, like the name, very rigid.

I do not think all the old bows are of these two woods, and I have not been able to ascertain what the old wood was of which the Italian bows are made. It is very like Pernambuco, which resembles mahogany, but is of a lighter colour and a more resilient nature.

We read that when François Tourte was experimenting to obtain the more scientific form of the bow, he cut up many sugar barrels, and then all sorts of woods, but I cannot find that Pernambuco wood was ever in use in Italy or even France for bow-making before Tourte hit upon it as the finest material to obtain the necessary resilience, lightness and strength essential for the ideal modern bow. It was imported, as it is to-day, for the purposes of dyeing, and, of course, may have been so imported into Italy. It is possible that this old Italian wood is some form of the Brazilian wood which it resembles.

The fluted Italian bows are extremely beautiful. Truly these old masters did not mind taking infinite pains, and thus produced wonderful works of art. I have before me a fine octagonal bow which is splendidly fluted two-thirds of its length, dying away on the head in the most natural manner, whilst at the other end the flutes terminate exactly in the same way as the French finish the flutes of their columns occasionally, i.e., with a little tiny curve upwards, not downwards (the commonplace way). The head is of the same shape as that which the dealers call 'Corelli'—a ridiculous misnomer. It is stamped 'Norris & Barnes' twice on the same side; one impression is older than the other, and it looks as if these dealers had had the bow to re-hair or repair sometime, and finding that the old stamp was getting obliterated with use, re-stamped it with the same stamp quite sharply, an annoying proceeding, as it has made an inartistic muddle on the ivory nut. Who made this bow must remain a mystery. Of course, Norris & Barnes only had this bow through their hands, they were not the makers of it, nor of other bows which bear their stamp. The bow itself is of an earlier date than that when the firm of Norris & Barnes was established in 1765. I am disposed to regard it as Italian. It would be as well if dealers refrained from stamping articles of an artistic nature, as bows and violins, which they do not make; or, at least, they might say 'sold by' in front of their name to such articles as are made for them, and 'made by' when they do make them.

The fact that so much is imported from Germany, Austria, France and Switzerland, makes this remark of much moment. To-day, when we hear of so-called 'English' makers altering factory fiddles and German bows, and then branding them as having been made by themselves—a quadruple dishonesty (1) to the original makers; (2) to the buyers; (3) to themselves and (4) to their assistants—it is more to be desired than ever. Commercial morality seems to be steadily on the decline. Sadder still, amateur makers are also to be found apeing the misdeeds of their professional brethren.

It appears that most of these old bows stamped 'T. Smith,' 'Norris & Barnes,' 'Betts,' 'Corsby' and others, were really made by the older members of the Dodd and Tubbs families.

A few remarks on these old dealers may here be pertinent. John Norris (Norris & Barnes, 1765-80) was born c. 1739, and died in 1818. He was a pupil of Thomas Smith (1745-90). He, in his turn, was the pupil and successor of Peter Wamsley (1715-91), who was famous for his copies of Antonio Stradivari, but he much marred his work by paring down his plates. I do not know of any bows traceable to Wamsley, but I shall illustrate one very large bow stamped 'T. Smith,' but which bears the clear impress of Edward Dodd, though not his stamp (if he had one).

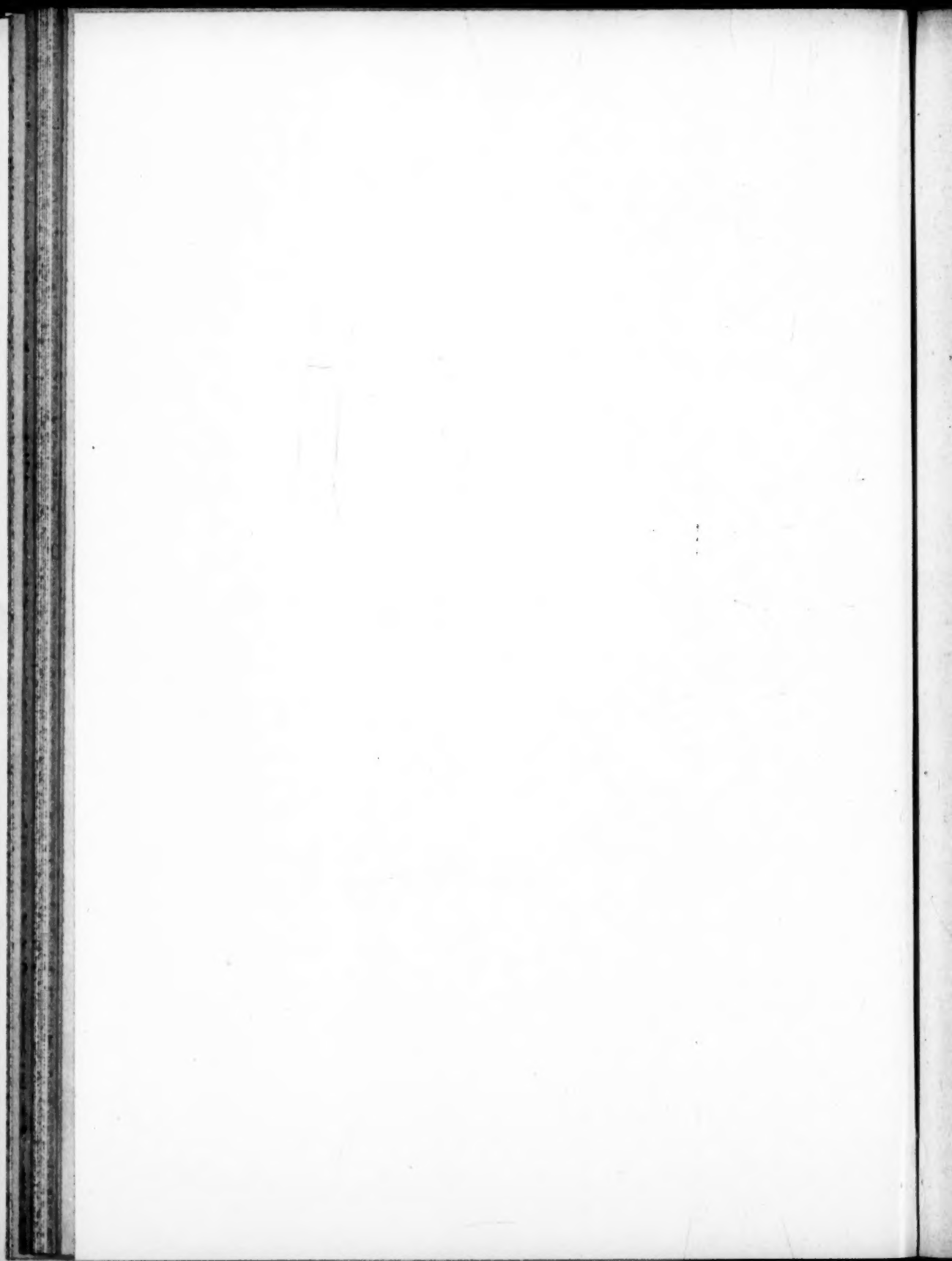
(To be continued).



PLATE VII.      BOWS FOR STRINGED INSTRUMENTS.



From L'Ufficio Volgare, etc. Venice: Giu Scoto. 1558. 12mo.



## Modern Music.

By H. F. GOSLING.

(Concluded from page 18).

I am not antagonistic to the modern composer; there is much to be admired in many of his works, but the test of time can only prove their worth; many have already sunk to obscurity. True art will always live, however strong the strife. All the old composers' works can be condensed in understandable form; this is a test of greatness. That is to say, if a composition has the basis of its structure in it, its character will not entirely disappear in a reproduction for the piano. It is true that you cannot obtain the beauty of Wagner's scores, but at least the remnants of the themes and melodies remain. Can you do this with Strauss and others? You may say that as programme music it must have the richness of an orchestral setting. I say, what is this programme music? With some this is a term applicable to such monstrosities as 'The Battle of Prague' of 60 years ago. If the term is to be used at all some agreement should be made as to its meaning. Some say that any piece with a suggestive title is programme music. No one would venture to call a Haydn Symphony programme music, though some of his symphonies have titles. The shortest way out of the difficulty would be, to my mind, to get rid of the term. Strictly speaking, all music has, or might have, a 'programme,' for what music worthy of the name is without significance?

Again, music does not convey the same impressions to all. Mendelssohn's definition is, I think, as fine as any, in which he states that: 'Music is more definite than words, and to seek to explain its meaning in words is really to obscure it. Resignation, melancholy, the praise of God, a hunting song—one person does not form the same conception from these that another does. Resignation is to the one what melancholy is to the other; the third can form no lively idea of either. To any man who is by nature a keen sportsman, a hunting song and the praise of God would come pretty much to the same thing; and to such an one the sound of the hunting-horn would really and truly be the praise of God, whereas we hear nothing in it but a mere hunting song, and if we were to discuss it ever so often with him we should get no further.'

If some of our modern composers would compose music, and leave it to the people to place their individual interpretation upon the same, and not label the various themes or

motives with their (the composers') ideas, then music would fulfil its purpose as a message to all. I hear people speak of the poorness of the old school in their orchestral settings, as compared with our modern and increased orchestra. In answer to this I emphatically state that if such is the case, why is it that with these additional facilities and instruments the music of to-day is not as great as in the past? Some will say that it is! Then can you boldly say that there is any modern work to be compared with the *Eroica*, or *C minor* of Beethoven? Have these great compositions with the simple orchestra of that period sunk to a lower standard than our modern ones which, if, as I have previously said, they were stripped of their huge orchestral colours, would present a very poor comparison? Can you imagine Beethoven writing his great symphonies with modern orchestration? Would it not be superb! Do not forget that there is the structure of the music which only has the setting of the orchestra to add to its beauty. Modern composers, to my mind, tend to look upon their compositions in the reverse manner, trusting to stir the emotions, like Berlioz, with effect, hoping to cover musical deficiency with huge orchestral colourings.

The basis of music should be rhythm, form, melody and harmony. A nation's music is, in the first place, built upon its ancient folk songs—simple melodies of the people. One hears so much about modern works and the delirious crowds who give vent to their feelings and declare how grand such and such a piece was, and one finds on questioning them that representative cannon, thunder machines and megaphones have taken a prominent part. I should like to quote a statement made by one of our English composers a few years ago, who said: 'Whether we are passing through an unlovely period now I cannot say. Certain it is that we are living at a time when the mere craft of creating dazzling and stunning effects is rated much higher, and appreciated much more, than the possession of solid learning and sterling musical gifts.' I wish it to be understood that I am not speaking from a biased point of view; but have studied, played, and heard a large amount of modern compositions, many of which are really beautiful in parts, but the real beauty of writing for the strings appears lacking.

Music has changed very much during the last 40 years, whether for the better only time can tell. We hear of the British composer being brought forward; by all means do so, especially if we can find one who is

honestly creating an English modern school—not trying to copy other composers, or writing music without bar-lines or key signatures, and straining for effects by discord heaped upon discord, unresolved chords, and lack of cadences which should be the punctuation of good music; in fact, noise which relies upon grotesque effects to attract the musical public. I say the musical public because there are a certain class of so-called musical people who listen to some of the modern works and go into raptures, not understanding an atom of their composition, but affecting a thorough knowledge because they consider it fashionable; and, again, those poor individuals who have no opinion, but think it must be grand, because so-and-so says such is the case. Will the time come when the genuine musical public will give their opinion and not be led by newspaper puff? You will always have the man in the street, who, provided he is supplied with enormous orchestras, plenty of drum beating, overwhelming din and strident brass, is overjoyed and fully satisfied; but one must not always judge music by the standard of this individual.

Give us *good, true and pure music*, with modern orchestral colouring, and then see if it will live and be appreciated. Failing this, I say it is due to dearth of genius in the modern composer. It will be a very sad day when such giants in music as Bach, Handel, Mozart, Beethoven, etc., are neglected. They have stood the test of time. And, lastly, I would say to the composers of to-day—you have one of the noblest and sublimest of arts in your hands, improve it by means of the modern utility of the orchestra, but remember there is the musical fabric underlying the whole. Elaborate and powerful orchestration has been tried in the past, but it has never succeeded in covering bad composition.

I hope at some future time to write more about this large and deep subject.

**Pageant.**—The Festival of Empire Orchestra, under the direction of Dr. F. H. Cowen, gave a splendid concert previously to a tour to be taken before the pageant is given at the Crystal Palace. The programmes were not great productions, and did not mention who the speakers were during the evening at the Royal Albert Hall. Performers thinking of taking part in the pageant were also sequestered in the balcony, where a view of some of the luckier ones in pageant garb was rather indistinct. Miss D. Silk sang splendidly, Dettmar Dressel we have never heard play better, and Jacques Renard gave a beautiful solo by Bruch on the 'cello, 'Kol Nidrei.'

### Blind Pianist with only One Hand.

We hear from Bucharest: 'One of the most striking events that ever happened in piano achievements is the important success gained by Vladimir Dolanski at his evening concert. The youthful performer, deprived of his eyesight and right hand through an unfortunate accident, speedily won the sympathy of his audience. Dolanski rendered an interesting programme—Sonata C minor, op. 175 (Reinecke), Gavotte (Bach), Prelude and Nocturne, op. 9 (Scriabine), 'Anden Frühling' (Greig), and minor works by Leschetitzky, Rubinstein, and Zicky—a programme which evinced the earnestness of the endeavour of the performer. His musical qualities attracted the attention of our Queen, 'Carmen Sylva,' a lover of the arts, who graciously took practical interest, and provided him with the means of completing his musical education. He is indebted for his present high state of culture to Professor V. Kurz of Lemberg, who with patience and kindness has guided his first steps to public appearance. His attack is cultivated, technique well maintained, expression free and decisive, with sound musical feeling. The artiste was heartily applauded, and should certainly give future concerts amongst us with equal success.'

### The British Musicians' Pension Society.

The annual general meeting of this Society was held at the Salle Erard—by the courtesy of Messrs. Erard—on April 5th, Mr. J. E. Hambleton presiding. Founded so recently as January, 1909, this young movement, without flourish of trumpets or expensive advertisements, has already received a membership of over 150 professional musicians and should have a great and useful future. The scheme has been worked out by practical musicians for the assistance of their comrades of either sex, in old age, or during previous disablement and is so modest in its subscriptions that the very poorest in the profession can avail themselves of its benefits. The income for 1909, including contributions of £106 and donations of £18 8s. 6d. amounted to £126 10s. 10d.; the expenses, including those of foundation of the Society, to the low sum of £26 13s. 7d., leaving a balance at the bank of £99 17s. 3d. at the end of the year. Thirty new members have since been admitted and the balance in hand increased to £189. All enquires as to the Society's objects and purposes will gladly be answered by the Hon. Sec., Mr. L. W. Pinches, 21, Albert Embankment, London, S.E.

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# 'The Violinist.'

## £1,000 Violin.

Before Mr. Justice Pickford.

A Stradivarius violin, valued at £1,000, was the subject of an action in which Mr. Thomas Blair Reynolds, of Camden-hill, sued Mr. René Ortmans, professor of music, living at Gerrard's Cross, for £227, said to be due in respect of a violin alleged to have been sold to plaintiff, but ultimately returned by him to defendant. It was urged by defendant that there was only a liability to repay the money when he re-sold the violin.

Mr. Whately was for the plaintiff, and Mr. J. D. Crawford for defendant.

Plaintiff's case was that he and defendant had been friends, and in 1906 he agreed to hire the Strad in question. Mr. Ortmans afterwards agreed to sell it for £1,000, which he said was the amount Kreisler, the celebrated violinist, had offered for it. Plaintiff afterwards saw Mr. Hart, the Wardour-street dealer, and it was suggested that the violin was not worth more than £600. The instrument was returned to Mr. Ortmans, and a claim made for the return of £250 paid on account, less some £22 for hire. In the evidence it was mentioned that Hegedus, the violinist, who was the adopted child of Mr. and Mrs. Reynolds, hired the violin for £50, and played it when on tour on the Continent. In a letter defendant said that dealers kept Strads in their safes, and treated them as invested money at 10 per cent. When Mr. Reynolds declared that the instrument was only worth £500 or £600 the defendant replied 'I thought I had sold my beloved Strad to someone who would appreciate it, and I am now sorry that I parted with it.'

In cross-examination, Mrs. Reynolds said that Hegedus had opportunities of testing the tone.

That is the only way to test the value of a Strad?

His Lordship: No, tone is not everything with such a violin. It would have a collector's value.

Defendant said that before the agreement to buy, plaintiff had ample opportunity of ascertaining the value of the violin, as he had it in his possession for eight or nine months. Strads could not be sold like boxes of mustard; dealers stored them until a favourable opportunity for sale offered itself. The difficulty was to find people willing to pay the price. He said that this instrument was worth £1,000, though at a forced sale it might perhaps only fetch

£500. After it had been returned he nearly sold it through a dealer for £1,000, to the father of a young lady violinist. That sale fell through because one of the guarantors of the purchase-money failed. Kreisler was anxious to have it. Witness wrote to the plaintiff that he did not wish to force them to buy the violin, and would be glad to have it back again unless Hegedus wanted to keep it on the old terms of £50 a year hire.

Judgment was given for plaintiff for the amount claimed, and his lordship expressed the opinion that defendant ought not to be forced to sell the violin at a sacrifice.

This was not a question of authenticity, it was seemingly, simply a question of an agreement with option of purchase, and a deposit of £250 having been paid as the instrument was a valuable one. The probable purchaser hiring the instrument at a certain rate in the meantime.—Ed.

## Pressenda and his School.

By TOWRY PIPER.

III.

IT will here be convenient to make more detailed reference to Gioffredo Benedetto Rinaldi, once a well-known figure amongst the London and Continental dealers, and author of the pamphlet on Pressenda already mentioned. He died in 1888, and after the death of Tarisio in 1854 he seems to have been the principal trader in Italian violins, and the medium for distributing amongst other European dealers such as had escaped Tarisio's vigilance or importunities. By that time Italy had been pretty well ransacked by Tarisio, Charles Reade the novelist, Chanot senior, Vuillaume, and one or two others, and there was not very much left to discover in the way of instruments of the first rank. But amongst the smaller fiddle-fry Rinaldi seems to have had extensive dealings for many years, and to have brought from Italy most of the instruments of the Pressenda type and period which found their way to this country. While it is true that we are indebted to him for introducing and arousing interest in these instruments, it is, I fear, equally true that some at least of the confusion in their classification is due to his manipulations. *De mortuis nil nisi bonum* is an axiom entitled to due weight and observance, but it seems but fair, in this instance, to many who were misled in years gone by, to say that there is ground for the notion that in such matters as substitution of labels, and other well-known and reprehensible practices, he was not always over-particular. It would, however, be unjust to place to the debit side of his account all the Roccas and other specimens of less value into which Pressenda's label was inserted. In many

cases this was no doubt done in the ordinary way of business, when the actual makers were working with Pressenda, and without any intention to deceive. He appears to have learnt violin-making from Pressenda, and to have made instruments, but probably not many. Von Lütgendorff states that he made excellent violoncellos, but I have no personal acquaintance with his work. Biographical details as to Alexander Despine are scanty, and very little about him has appeared in print beyond the interesting story of a violoncello made by him, which was at one time owned by Piatti, and bore the label of Omobono Stradivari. From Piatti's account of the matter we learn that in the year 1842 he played upon this bass at a concert in Pavia. At this concert Madame Despine sang, and after the performance her husband was presented to Piatti, and informed him that he had made the instrument. Those who wish to read the story *in extenso* will find it in the little monograph on Piatti by Miss Latham, published by Messrs. Hill some years ago, or, as told by the artist himself, in the 'Violin Times' for July, 1894. It would seem that at the date of the episode 'the grey mare was the better horse,' or in less homely phrase, that Madame Despine was a star in the musical firmament, and her husband, the fiddle-maker, was nobody in particular! His name is to be found spelt in various ways; 'D'Espine,' 'Despin,' and 'Despines,' being some of the variants. His own labels are scarce, and much of his work bears either Pressenda's or Ceruti's name. It is possible that he may at some time have been employed by G. B. Ceruti. The ticket usually met with is in Latin—grammatical be it noted—and in it he claims to have been 'discipulus' (not 'alumnus,' the word generally used) of Hieronymus Guarneri, nephew of Joseph. 'Discipulus' may be taken to mean either an actual pupil or a follower of the teachings of Jerome Guarneri, who, it seems pretty clear, did exist, though now-a-days no one apparently knows anything either of him or his work. I subjoin a transcript as follows:—

'Despine Hieronymi Guarnerii, Josephi Nep.  
'Cremonen, Discipulus. Taurini fecit.'

A. 1819. ✱  
I.H.S.

This ticket, and another of the same date (1819) which I have recently met with in a tenor, afford pretty strong presumptive evidence that, whoever was his first instructor, Despine had learnt the art of fiddle-making before he became associated with Pressenda, who did not settle in Turin until 1820.

(To be concluded).

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## Editorial.

**Performing Rights.**—We hope to give a further interesting article, explaining how the Society of Composers, which has just been formed in England, will work, by F. W. Spicer.

**Dettmar Dressel.**—Dressel has returned from his tour in Germany, where he met with great success at all his concerts. In Dresden he had the honour of playing before H.R.H. the Princess Johann Georg of Saxony. He had such a reception that he has booked re-engagements at Dresden and the other towns for a more extended tour in the autumn.

**Edith Elliott.**—Miss Edith Elliott, violinist, has been awarded the silver medal of Trinity College, London, for having gained highest honour marks of all candidates entered in the senior division. She performed Léon J. Fontaine's edition of Svendsen's 'Romance' and Spohr's 'Sarabande.' She is a pupil of Mr. Léon J. Fontaine, A.R.C.M., L.R.A.M., of 77, Plumstead Common Road, Plumstead.

**The Emperor Strad.**—What is considered to be the finest private collection of violins and bows in the world—that made by the late Mr. George Haddock, and now the property of his sons—is shortly to be offered for sale. The famous Emperor Stradivarius, which Joachim said was the finest violin he had ever seen, the Drummond Amati, and other violins by Stradivarius, Guarnerius, and Amati are included in the collection. Among the bows are some exquisite examples of artistic workmanship by François Tourte, Lupot, Vuillaume, Voxion, and prominent English makers.

**Grace Thynne.**—Miss Grace Thynne, in conjunction with Mr. William Higley, had prepared a very good programme for the evening of March 16th at Bechstein Hall. The former, a violinist of considerable ability, began with Bach's Concerto in A minor, but as is the case with the performance of first items, was somewhat interrupted by late comers. A 'Suite en style ancien' (Joseph Achron) made pleasant hearing, especially the opening movement. It was interesting to note that this music was performed for the first time in London. Mendelssohn's well-known and ever popular Concerto in E minor was given by Miss Thynne with great breadth and feeling; the Andante was delightful, and considerable applause was given to the artiste. Two short pieces by Suk were not of special interest, but a 'Melodie' and a favourite 'Scherzo' of Tchaikovsky were charming, and the artiste was recalled many times. Mr. Higley, the possessor of a fine voice, gave Grieg's 'Dobbin's Good-night song' and Straus's 'Cacilie' with fine intonation and complete understanding of his subject. The audience were much enraptured with Quilter's 'O, Mistress mine' and 'Fill a glass with golden wine.' Mr. Jervis Read accompanied his own song, 'White Pearl,' which Mr. Higley sang with much taste. Mr. Hamilton Harty as usual made an excellent and industrious accompanist. W.R.M.

**Emile Sauret.**—In the first half of the Philharmonic Society's concert, the distinguished French violinist's performance of Beethoven's Concerto was a memorable one. The familiar phrases of the work under the charm of his eloquence assumed a new significance. M. Sauret's reading was masterly. The gossamer airiness of his touch, his wonderful powers of light and shade are qualities that have made his name a household word among fiddlers, particularly abroad. But a more remarkable feature of his playing is the feeling, the vitality, the half-suppressed emotion behind it. He seems to live every phrase, and his extraordinary command of accent—recalling Sarasate's—gives the impression that he would have his violin utter words as well as tones. The adagio was full of beauty, thought, and expression, while the three cadenzas introduced into Beethoven's music showed that, allied to his artistic gifts, M. Sauret has all the forces of a virtuoso.

**Page 40.**—In our last issue we mentioned that Mr. Border's nineteenth composition was performed. It should have read ninety-ninth, and we apologize for the error.

**New Symphony Orchestra.**—Mr. Coleridge-Taylor has done better things—vastly better—than the Prelude to 'Thelma,' the first performance of which he presided over at the sixth (season's) concert of this Orchestra at Queen's Hall on the 17th March. It goes without saying that the thematic material, such as it is, is skilfully treated, but the work as a whole is distinctly disappointing, and it seems unlikely that a more intimate acquaintance with it will remove the unfavourable impression created by a first hearing. The composer had no reason to complain of the treatment his score received at the hands of this capable body of instrumentalists, who had evidently rehearsed it carefully. Mr. Edmund Burke, an excellent singer, struggled manfully to maintain his legitimate supremacy in the closing scene from Wagner's 'Die Walküre,' but his voice was unequal to the heavy task imposed, and his efforts were at times literally effaced by the mass of accompaniment. It requires almost a brazen throat and great physical endurance to adequately present this excerpt in accordance with the composer's intentions. It was worth going a long way to listen to the notable performance given by the band of the immortal C minor Symphony (No. 5) of Beethoven. The rendering was one which reflected the highest credit upon Mr. Ronald (the conductor) and upon all concerned. This was by far the finest piece of work by this band which the writer has heard, and if they will treat the other eight symphonies with equal reverence and intelligence we shall do our best to go and hear them do so. T.P.

**The East Grinstead Orchestral Society.**—The committee are pleased to be able to present a satisfactory report for the past year, which shows a balance at the bank of £6 3s. 5d. Two very successful concerts were given and the orchestra combined with the choral society at their annual concert. The committee of the latter society very kindly sent a donation to the funds of the orchestral society in recognition of their help. It was found necessary to purchase a new piano for the use of the society and for which Mr. Hankey was good enough to lend £30, for cash payment for the same. It is hoped that this amount will be refunded during the present year. The committee take this opportunity of thanking their patrons for the support accorded and hope the same interest will be shewn during the present year. Subscriptions may be sent to Mr. E. G. Moore, Hon. Treas., Capital and Counties Bank, East Grinstead, or to the Hon Sec., 33, London Road, East Grinstead.

**Bauerkeller**, at his violin recital at Steinway Hall, was heard in Brahms's Sonata in G major and in Glazounow's Concerto in A minor, in addition to solos by Drdla, Schubert, and Wieniawski. His playing makes an appeal on account of its sincerity and refinement. The phrasing is good and the execution neat and clean.

**The Wesseley Quartet**.—At the Bechstein Hall, this quartet gave César Frank's beautiful Quintet in F minor, by special request. The work finds the Belgian composer in one of his happiest moods. The music is instinct with feeling. The serene, chastened beauty of the second movement is well contrasted with the spirit and impetuosity of the last. The performance did full justice to the character and beauty of the music. The quartet, who played Haydn's Quartet in G minor ('The Frog'), were joined by Messrs. Rowsby Woof, H. O. Parsons, James Lockyer, and C. A. Crabbe in Mendelssohn's Octet in E flat, op. 20.

**Bruce Quartett**.—These capable players gave their third and last concert of the season at Bechstein Hall on March 17th. Either they were in better form, or the Beethoven quartets chosen—op. 74 in E flat and op. 132 in A minor—are better suited to their style and training than the works chosen for their second concert. There were times when their performance reached a very high level of excellence. Of the first-named work, which belongs to the year 1809, it has been said by Sir George Grove that, with one or two other productions of the same year, it is equal in quality to any in the whole range of the master's compositions. It was extremely well played, and the 'Allegretto con Variazioni' gave the viola player, Mr. Wetmore, an opportunity, of which he availed himself, of exhibiting the qualities of his instrument which, if we mistake not, is that formerly used with much effect by Mr. Alfred Gibson. What a pity Stradivari made so few tenors! Opus 132 is the last but one of the Beethoven quartets, and was first produced in 1825. It makes great demands upon the executants, and the allegro in the first movement went somewhat raggedly, with occasional lapses in intonation, the final chord being what a well-known writer picturesquely described as a 'scrunch.' Ample amends were, however, made in other movements, particularly in the 'Molto Adagio,' the subject in the Lydian mode being given with much expression and beauty of tone. We shall look forward to hearing these players again at an early date.

T. P.

**Uda Waldrop**.—At the Æolian Hall, on Tuesday, March 22nd, Mr. Uda Waldrop gave a pianoforte recital consisting only of works by Schumann. Whilst well equipped as regards technique, Mr. Waldrop has a somewhat unsympathetic touch, and gave the impression that his temperament was badly in accord with Schumann's music. This was especially noticeable in the Kreisliuiana which comprised the first portion of the programme. He was heard to most advantage in the Novelette No. 2 and the study on a Caprice of Paganini, which latter he was called upon to repeat. The programme also included the Andante and Variation for two pianofortes, in which Miss Mathilde Verne was associated with the recital giver. Mr. Waldrop also had the assistance of Mr. Ernest Groom, who is the possessor of a pleasing baritone voice, and was responsible for a very tasteful rendering of the Dickterliebe cycle.

**Isobel Purdon**.—Miss Isobel Purdon's breadth and purity of tone are remarkable. This was especially noticeable in Bach's Concerto in E major, which she played at the violin recital she gave at the Steinway Hall. Vigour of style and sureness of intonation and execution generally—such as is seldom met with by women exponents of her instrument—were in evidence throughout, and there was an authority about the interpretation of the adagio which made one feel that she was in complete sympathy with the music and the man that made it. Brahms's Sonata in A minor with a number of small pieces were included in the programme.

**Ethel Barns's New Suite** for piano, violin, and 'cello, was heard at the fourth concert of the Barns-Phillips series. It proved to be fresh, spirited, and optimistic music, as played by Miss Kathleen Bruckshaw, Miss May Mukle, and the composer. The themes have character and are joyously expressed; the idiom is unrestricted, and the writing generally of a breezy, free, and independent nature. This is quite the best thing that Miss Barns has hitherto given us.

**The New Symphony Orchestra**.—Landon Ronald conducted and gave one of the finest interpretations of Beethoven's Symphony No. 5, in C minor, we have ever heard. We did not think much of Coleridge Taylor's overture to opera entitled 'Thelma'; it lacked strength. Still, this was only a first performance. We cannot, however, too highly praise Järnefelt's 'Præludium.' It was delightful, and has a charm about it that should win for it a permanent place in the history of music.

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**York Musical Festival.**—The re-established Musical Festival in York, this year, will take place on July 20th and 21st in the Exhibition Buildings, and will be under the patronage of the Prince and Princess of Wales. The festival chorus of 400 voices is composed entirely of Yorkists, and the orchestra will be drawn chiefly from the Queen's Hall and the Hallé Orchestra. Sir Edward Elgar will conduct his own works, and Mr. Granville Bantock is producing a new dramatic suite for orchestra, which he will conduct. 'The Elijah' and 'King Olaf' will be rendered, the principals being Mme. Agnes Nicholls, Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Herbert Brown.

**Brighton Musical Festival.**—The balance-sheet of the Brighton Musical Festival has just been issued. The income from the festival was £964 18s. 10d., but the expenditure amounted to £1326 16s. 11d., thus leaving a deficit of £361 18s. 1d. The borough accountant, who has submitted the balance-sheet to the Aquarium Committee, adds a note to the effect that 'Every effort has been made to insure the inclusion in this statement of all liabilities incurred in respect to the festival, but I am not yet in a position to certify that the account is complete.' While regretting that the financial result of the festival did not come up to expectations, the Aquarium Committee submit that the artistic success of the venture and the consequent advertisement to Brighton more than balances the deficit, and they will ask the town council, at their next meeting, for authority to consider arrangements for holding another musical festival in January next.

**Robert Pollak.**—The first appearance in London of a violinist of great talent is a musical event of importance in these days, when the art has reached such perfection. An added note of interest is given in the present instance by the fact that Herr Robert Pollak claims descent from an English family, although Hungarian and Czech. Negotiations are in progress for his London début early in the season, and soon after he will play, under Mr. Landon Ronald, at the spring series of orchestral concerts in Birmingham. While abroad recently this well-known conductor heard him play, and was so impressed that he immediately engaged Herr Pollak.

**May Harrison.**—Our portrait of Miss May Harrison is the latest we have been able to obtain, and we think shows not only the charm but the mental strength, which has taken the public by storm, in her playing of late.

## The English Madrigal.

By C. L. STOCKS.

IF the average Englishman of to-day (and even the average frequenter of the Queen's Hall) were asked what he knows about the madrigal, he would probably reply that it is 'a kind of glee,' and this answer would in most cases contain all his ideas on the subject. We shall endeavour to show that this is very far from being a true description of the madrigal. It must, however, be admitted that there is ample excuse for the widespread ignorance which prevails, for madrigals very rarely form a part of the modern concert programme and, if they are sung at all, are too often performed in a careless, unintelligent way, without any real appreciation either of the words or of the music.<sup>1</sup> This is very regrettable, for there is no class of choral music which requires more care and intelligence on the part of chorus and conductor alike.

Let us at the outset clear our ideas as to what is meant by the term madrigal.

Like many other words, the word is used loosely in poetry to describe any beautiful form of song. Thus Marlow in a well-known passage (one of the first in which the word occurs), says:—

'Come live with me and be my love,  
And we will all the pleasures prove  
That hills and valleys, dales and fields,  
Woods or steepy mountain yields;  
And we will sit upon the rocks  
Seeing the shepherds feed their flocks  
By shallow rivers, to whose falls  
Melodious birds sing madrigals.'

But there is no such looseness in the use of the word as a musical term, and it is an easy matter to dispel any vagueness of conception as to the kind of music which it describes. By madrigal is meant a particular kind of vocal unaccompanied music which flourished both here and on the continent in the sixteenth and the first part of the seventeenth century. Let us consider the madrigal first of all from the point of view of the words, as poetry, and secondly from the point of view of the music to which the words are set; remembering, however, as we do so, that the words and music were written in most cases for one another and form a more complete whole than the words and music of most forms of vocal composition.

### The Madrigal as Poetry.

The derivation of the word madrigal is uncertain; it may have come from (i) 'madre,'

<sup>1</sup> Anyone wishing to hear a really adequate rendering of madrigals in London, should go to one of the periodical concerts of the Oriana Madrigal Society (conducted by Mr. Kennedy Scott).

mother—i.e. a song in honour of Our Lady, (ii) 'mandra,' a sheepfold—signifying the pastoral nature of the poetry, (iii) 'madrugada,' the dawn—i.e. a morning song, or (iv) a town in Castile. But there is no uncertainty as to the particular kind of poetry denoted by the word. The madrigal is one of the shortest forms of lyrical poetry, usually pastoral or amatory (more often the latter),<sup>1</sup> but occasionally contemplative and philosophic. The love madrigals contain some of the most perfect love poetry ever written, and reflect all the different moods of the lover, now gay, now tender, now melancholy. The following examples will give some idea of the beauty and variety of this class of poetry.<sup>2</sup>

Flora gave me fairest flowers;  
None so fair in Flora's treasure,  
These I placed in Phyllis' bowers;  
She was pleased, and she's my pleasure.  
Smiling meadows seem to say  
'Come ye wantons here to play.'

*Wilbye.*

*Bateson.*

Down the hills Corinna trips  
Fetching many wanton skips.  
To the grove she doth go,  
Where thousand birds in a row  
Sitting all upon a tree,  
Come two by two and three by three  
Corinna coveting to see,  
Tuning notes of her praise  
Do welcome her with roundelays.

*Morley.*

My bonny lass she smileth  
When she my heart beguileth.  
Fa la la.  
Smile less, dear love, therefore,  
And you shall love me more.  
Fa la la.  
When she her sweet eye turneth  
Oh how my heart it burneth.  
Fa la la.  
Dear love, call in their light.  
Or else you burn me quite,  
Fa la la.

*Wilbye.*

Come, shepherd swains that wont to hear me sing  
Now sigh and groan.  
Dead is my love, my hope, my joy, my spring.  
Oh, she that was your summer's Queen,  
Your day's delight,  
Is gone, and will no more be seen,  
Oh cruel spite.  
Break all your pipes that wont to sound  
With pleasant cheer,  
And cast yourselves upon the ground  
To wail my dear.

<sup>1</sup> Morley (one of the best known madrigal composers) goes so far as to say that the madrigal 'must be written in an amorous humour.'

<sup>2</sup> In all the instances quoted (as is usually the case) the author of the words is unknown. The name mentioned in each case is the name of the composer of the music.

Come shepherd swains, come nymphs, and all  
around

To help me cry.  
Dead is my love, and seeing she is so,  
Lo, now I die.

*O. Gibbons.*

Ah, dere heart, why do you rise?  
The light that shines comes from your eyes;  
The day breaks not: it is my heart,  
To think that you and I must part.  
O stay or else my joys will die  
And perish in their infancy.

Despite these differences of mood, the best madrigals always maintain a high level of poetical feeling, and, as is only natural, the better the words, the better the music. The madrigal was regarded by the best composers as a serious art, and comic or prosaic elements were excluded. But there is often a looseness in the use of the term madrigal, and such compositions as the following are sometimes called madrigals, although belonging in reality to an altogether different category both in words and in music.

*Vautour.*

Mother, I will have a husband  
And I'll have him out of hand.  
Mother, I will sure have one  
In spite of her that will have none.  
John a' Dun should have had me long ere this,  
He said I had good lips to kiss.  
Mother, I will have a husband  
And I'll have him out of hand.  
Mother, I will sure have one  
In spite of her that will have none.  
For I've heard 'tis trim when folks do love.  
By good Sir John, I swear now I will prove,  
For, mother, I will sure have one  
In spite of her that will have none.  
To the town therefore will I gad  
To get me a husband good or bad.

The spirit of these verses is totally opposed to the true madrigal spirit, and the music, as we should expect, is not of a very high quality and is not in the true madrigal form.

(To be continued).

**World-Wide Opera Tour.**—Mr. Thomas Beecham and Mr. Thomas Quinlan will shortly extend their operatic activities so as to include all the English-speaking countries of the world. The idea is to give seasons of opera in America, Australasia and South Africa. It is proposed to transplant the company at present performing at Covent Garden *en bloc* to America and to produce the most successful of the various grand and light operas included in the repertoire of Mr. Beecham's three English seasons. Previous to this, however, a tour of the English provinces is probable.

## 'Les Guarnerius.

To the Editor of THE CREMONA.

SIR,

It is a relief to find that Mr. T. Piper considers me 'within my rights in asserting my opinion of the value of Mr. Petherick's book on Joseph Guarnerius,' and in precise proportions I am unfeignedly grateful.

But to state that, because I value the book—and the research which prompted it—I made this a basis for the assertion that M. Pougin's recent brochure 'is not reliable in its facts' is a deliberate distortion of the words in my review. What I said amounted to this: that all omission of any reference to Gisalberti, whom Guarneri himself calls his master, and to Mr. Petherick's work on *Stradivari*—M. Pougin alludes to the work of Mr. Hill as the only one devoted to this master—'somewhat discounts the value of M. Pougin's brochure on Guarnerius'! These are questions of fact—unpleasant, apparently, to Mr. Piper, but still facts.

Who are 'the best authorities on this side of the Channel?' Does the allusion mean 'dealers'?

May I ask, also, how many of 'the best authorities on this side of the Channel' have handled any of the instruments in Mr. Petherick's book on Guarneri, and on what they base their ability to recognise the genuineness of these instruments? That Gaspar da Salo did not make any altos is beyond proof. This was decided in one of the interesting law cases last year, *en passant*. But what I, perhaps, should have said was that to my knowledge da Salo made no altos, by which I meant the ordinary violas; because those which I have seen so labelled are certainly not by him.

I should like 'the joint Editor' to enlarge as much as he can on my review, but will conclude by informing him: (1) That the best copyists and fakers in the world live in London; (2) that they are not entirely unknown to dealers in the metropolis; (3) and lastly that the Italians never have been good fakers, or even copyists.

But it comes with a singularly ill grace from the 'joint Editor of "Hart on the Violin"' to leave the track of Pressenda, *et hoc genus omne*, to be rude gratuitously to a distinguished connoisseur, who has done untold service to the art of the luthier, and, moreover, who cut the wood blocks of many illustrations in the original editions of 'Hart on the Violin.'

I am, Sir, yours, etc.,

The Author of the Review of

M. Pougin's 'Lés Guarnerius.'

**Miss Edith Karsten.**—This little pupil of Heinrich Dittmar created another sensation at her concert party, on April 2nd, given in Woodside Hall, Finchley. Lovers of the violin would do well to hear this child, and we hope to give a few notes about her in one of our issues.

## Performing Rights:

Is English Music worth paying for?

By H. B.

(Concluded from page 43).

Those who play their compositions think that they ought to be very glad and satisfied if they play them at all: but to ask them for a fee one would be looked upon with contempt and ridicule.

How this scheme is going to be successfully worked is not an easy matter to explain in a small compass. The shortest way of explaining the project would be an interview, at which I was present, between the director of the O.P.C. and one of the leading musical directors in the West End who has several orchestras under his control. We will call the former A. and the latter B.

A. What would you say if we were to charge for performing rights?

B. We should not play a single piece of your publications.

A. Would you pay a subscription for performing rights?

B. Certainly not; I can get as much music free of charge as I require, and the composers are only too glad . . .

A. Do you pay performing rights to the French Society?

B. No! but we pay a subscription . . .

A. To French composers, but refuse to do the same for English composers.

B. But we can get as much and more music than we can play without paying for it.

A. Now, come! Do you work for nothing? You are getting your money from the English public who would only be too glad to hear good English music. You are paying the Foreign Composers. Does not your patriotism appeal to you sufficiently to do for your own countrymen what you are doing for Foreigners?

B. What are you asking me to do?

(Note: Here is a distinct triumph that A. has gained over B. who asks for terms).

A. Now I will tell you. The performing rights will take the shape of a subscription of a sum in proportion to the strength of the orchestra; say, for instance, a permanent orchestra of 12 players' subscription of £1 is. per annum—that is to say if they subscribe to us from 1910. This subscription will never be raised for, say, 15 years, but the subscription to any that have not joined by the end of 1910 will be £3 3s. for the same orchestra. We will supply for that amount, £1 is., the value in copies of band parts or other music at wholesale prices. Any piece on our catalogue may be played by a sub-

scriber of 1910 without permission or extra fees, with the exception of music for stage plays or dramatic works. The subscription may go on increasing for those that join in two or three years, and an extra fee for certain pieces or works may be charged.

B. But I have eight orchestras under my direction.

A. Then you will have to pay eight times £1 1s. per 12 performers, with a minimum of 10s. 6d. for orchestras of less than, say, six performers.

B. Do you supply any music we may want?

A. Only what is in stock of our own composers, free to the amount of whatever your subscription may be. All copies beyond will be charged for at the usual rate.

B. I very much doubt if you will succeed, and I for one shall not subscribe.

A. Very well! We shall remain very good friends for all that, but I want you to understand that should we obtain a tremendous hit, such as 'Hiawatha,' 'Down South,' 'Faust,' etc., you would no doubt be *obliged* to pay for it. Our terms will be £3 3s. for each time you play any of our music.

B. left, but I understand that B. thought the matter over, and has had a further interview with A., the result of which was very gratifying and encouraging to the O.P.C. How is the O.P.C. on the above principle to divide the proceeds among the composers? Each composition will be judged by points according to length and merit. The merit will be judged by the number of copies supplied to bands and orchestras in each year. The proceeds in one year will be divided into so many shares, and these shares are available after the following deductions have been made: .25 per cent. on all performing rights to go for the working expenses to the O.P.C. and their agents; 10 per cent. from the balance to be applied for a fund to be founded in favour of poor composers. (To this we will refer in another article). To make it quite clear let us suppose the O.P.C. has taken £500, and there are 10 shares to divide, each share would receive £50 less 25 per cent., nett £37 10s. less 10 per cent., nett £33 15s. Of course, some composers may have two or three shares, some only quarter.

In conclusion, may I say that even such eminent and well-known composers as Sir E. Elgar, Granville Bantock, J. Holbrooke, etc., who are recognised as our leading English composers, would have very little did they depend upon what they get from the proceeds of the sale of their compositions. The O.P.C.'s head-quarters are situated at 22, Leicester Square, and they work in conjunction with George Withers & Sons, who occupy premises to the rental value

of about £750 per annum, which Messrs. Withers, with whom they have an agreement, have put at their disposal, free of any charge except those mentioned. We hope that the composers will take advantage of this unusual and exceptional opportunity, and put their heads together. The concern is certainly deserving of every encouragement and support, and it seems that success practically depends on the *entente cordiale* of the composers themselves.

**Miss L. R'Eson.**—In the Town Hall, Ilkley, at the fortnightly People's Popular Concert, the only instrumentalist was Miss L. R'Eson, of Pontefract, a girl violinist possessing fine execution and a power of expressiveness that stamp her as a coming virtuoso of the foremost rank. She played Vieuxtemp's 'Fantasia Appassionata' with a good deal of brilliance, and also gave accomplished renderings of 'Obertass' (Wieniawsky) and 'Salterella' (Papini). She is a pupil of Heinrich Dittmar.

## Cut Leaves.

Published by **Williams & Norgeti**, 14, Henrietta Street, W.C.

'Poèmes par Salvator Tavera,' illustrations hors texte de A. Demarle and E. Gros; also published by E. Saunot & Co., Paris, 1909. p. 1-160, paper covers.

This is a most charmingly illustrated book of verse in that most lyrical language—French, by Salvator Tavera, who is so well known for the songs published and mentioned in 'Our Music Folio' last month. Amongst the poems we note especially 'Prédiction,' 'Tu Seras éternellement,' 'Life is a comedy to those,' 'A L'Aurore,' and 'Chanson de Marin.'

Published by **Elkin Matthews**, Vigo Street, W.  
'The Wind in the Trees,' by Katharine Tynan Hinkson. p. i-x, p. 1-106. Price 3/6 nett, cloth.

This little volume is dedicated to Alice Meynell, and is one of those exceptional books of poems in which one always finds something to turn to and enjoy, never laying it down willingly, or leaving it without being refreshed. In it there is a poem on 'Chanticleer' well worth attention, and like George Elliot's reference is of importance as being previous to Rostand's play. On page 20 the following lines commence one of the gems of the book:—

'All day in exquisite air  
The song clomb an invisible stair;  
Flight on flight, story on story,  
Into the dazzling glory.'

'The Vintage of Dreams,' by St. John Lucas. p. 1-223. Price 3/6 nett, cloth.

This is distinctly a book worth reading. They are a collection of stories, not too short, by the author, one of which appeared in 'Temple Bar.' The titles are: 'Peter's Pilgrimage,' 'Princess Christina,' 'The Death of the Master,' 'The Student and the Bear,' 'The Island of the Muses,' 'The Bequest of Apollo.' We say again it is a book with a charm and to be read.

'Chamber Music,' by James Joyce, half-title, title and 36 pages, cloth. Price 1/6 nett.

A delightful little book of musical verses and verses on love—

'Strings in the earth and air  
Make music sweet;  
Strings by the river where  
The willows meet,

is a charming poem,



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The O.F.C. have undertaken the sole representation for England and Colonies of the 'Annuaire des Artistes,' the French Musical Directory. This work, being the most important publication of its kind in the world, gives information of interest to the art, literary, and music trade. It contains over 1,500 pages, 4to size.

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